1. In the space below, describe the stasis at the beginning of the play NOT THE FILM of Real Women Have Curves. In other words, “Where are we?” “When is it (time, day, and year)?” “Who are the people involved?” “What is the dramatic situation in which the characters find themselves as the play unfolds?”

In my copy of the book, the setting of the play is set in 1987 in California, specifically East Los Angeles, at the sewing factory her sister, Estela. The characters within the play are Ana, who is the main character, Estela, Pancha, Carmen and Rosali; they are the only characters mentioned on stage. The off-stage characters: Mrs. Glits, and the radio personas. The dramatic situation in which the characters find themselves as the play unfolds would be the fact that Estella is a resident in America illegally, i.e. she is undocumented, a fact that the company she works for is using against her.

2. What is the intrusion that causes the stasis to be broken in the play and the dramatic action to develop, often at an increasingly rapid pace, to the end of the play?

The intrusion that causes the stasis to be broken would be the reveal of Estela’s legal issues, her being illegal and being blackmailed to finishing a large order of dresses on time, or she will be sued.

3. Why do the events of the play take place at this particular time and place? In other words, what is the unique factor which is out of the ordinary that causes a turn of events to take place?

The unique factor that is catalyst for the play would be that the deadline that Estela has to make the dresses is approaching at the end of the week.

4. State the dramatic questions that must be answered by the end of the play? (Ordinarily, the dramatic question shares a close connection with the intrusion.)

The dramatic question of the play would be whether the ladies would be able to make the dresses in time and would Estela get deported or be able to stay.  
  
5. Use Ana, the central character, to answer the questions. Ball says, a character is revealed by what he/she does, that is, the dramatic actions that are taken by that character. Examine what Ana wants (NOTE: In Real Women Ana's wants seem to be in flux. They change as the play progresses). The wants of a character often encounter obstacles that get in the way of achieving those wants. Ball says there are 4 kinds of obstacles that frustrate the wants of a character. They are: a. Me against myself, b. Me against another individual, c. Me against society (that is law, social norms, etc.) and, d. Me against fate, the universe, natural forces, God or the gods. In answering these questions be sure to point to the particular obstacles that demonstrate these obstacles.

Ana against herself is displayed in the fact that she is struggling her wanting to be a rider but feeling obligated to stay and help her family with the shop. Ana also goes against her mother, by defying the expectations that her mother has for her by trying to get good grades to go to NYU, which her mother is against. Ana has a battle against fate would be her struggling with the fear of her sister being found out and getting deported, even though she understands the situation and the likelihood. Another battle that she has would be against society would be accepting her body, and loving herself in a society that tells her women her size are unattractive.   
  
6. The most important information in most plays takes place during theatrical moments. Identify the most theatrical moments in Real Women Have Curves.

The most important theatrical moments within RWHC would be when the women are stripping down within the factory because it is extremely hot and they are able to share a moment with each other of self-acceptance, however that moment is tarnished my “la migra,” the immigration police.  
  
7. Provide at least three examples of images in Real Women. How does the title of the play help us understand the images in the play? (Remember Ball says that, “An image is the use of something we know that tells us something we don’t know.” He goes on to say that images invoke and expand, rather than define and limit.”)

An image within the play would be the scar that Carmen has on her stomach that hangs a negative connotation on Estela’s birth which is a women’s place is to birth kids; this creates the dynamic she has with her daughters. The second image would be the sewing machine that ends up exploding, symbolizing the tension within play between the women and women against immigration. The third image would be the fact that factory is described as extremely messy, covered in boxes, trash, old food etc. This description of the factory, being quite dirty and/or filled with demonstrates how American society views them and how they are treated as if they are on the bottom of the totem pole.   
  
8. Ordinarily, there are many themes in most plays. List the themes in Real Women.

The themes within the play would be: Fear of safety, Self-worth, feminism, isolation, denial, sexuality and liberation.

9. Most American plays have something to do with family and/or family relationships. What does family have to do with the dramatic action in Real Women? Is family redefined in this play? If so, how and why?

The typical role of a family was not described as the nuclear family, however, as a community. Yes, some of them, such as Carmen, Estela and Ana, are related, however they are close with the other girls too. Even with all the tensions between them, in the end they always have each other’s back.